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In this edition we offer two articles by member Paul Oostervink. The first about the famous Charles V of the Holy Roman Empire dedication medal from Nuremberg, especially the exquisite example preserved in the KHM. His second about a new Dutch medal celebrating the artist Jheronimus Bosch who died 500 years ago. Robert Ronus’ “The Stag Gulden of Wurttemberg” has an interesting twist. I connected with Robert’s article because I once visited Hohenzollern Castle and recall that the view from the top walls is so high and unobstructed that it felt I was suspended in air or riding in a small aircraft. We also have some articles on Latin America including one from Michael J. Anderson about catalog errors for Ecuador.

Following up on our report “Reserve Bank of Zimbabwe: Hyperinflation” in the March/April 2009 edition of the bulletin it seems that Zimbabwe is on the path to introduce again the Zimbabwe dollar. At the end and final collapse of the former Zimbabwe dollar the inflation rate was 80 billion percent per month or a doubling of prices daily. Since that time the government has allowed some types of foreign money to be used and for cash transactions smaller than one USD the RZB introduced what they call “bond coin”.

Continued on p. 127...

The Dedication Medal of The City of Nuremberg for Emperor Charles V – 1521

Paul Oostervink, NI #2787

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Translated from the German by Robert Ronus

Charles of Habsburg (☼ Ghent, February 24, 1500 - † Cuacos de Yuste, Spain, September 21, 1558), son of Philip the Handsome and Joanna of Castile, known as the Mad, was Duke of Luxembourg since his baptism. In 1506 at the age of 6 he succeeded his father as Lord of the Burgundian Dominions, although during his minority his grandfather Maximilian ruled as Regent of the Government. In 1515 he reached his majority and from that time he himself ruled his Circles of the Empire.



Charles V – 1519¹



Albrecht von Brandenburg²
(1490-1545) - Archbishop Mainz



Richard von Greiffenklau zu Vollrads³
(1467-1531) - Archbishop Trier



Hermann von Wied – 1540⁴
(1477-1552) - Archbishop Cologne

On June 28, 1519 the Electors of the Holy Roman Empire chose Charles as King of Rome (traditionally the stepping stone to becoming Emperor) in Frankfurt. The coronation by the three Archbishops who were also Electors—Mainz, Trier and Cologne—took place in Aachen on October 23, 1520. In Charlemagne's cathedral the new king made his solemn promise to protect the church and the weak and placed himself before the altar to be anointed and to receive the symbols of the Empire: the sceptre, the orb, the sword and the crown. On October 26, 1520 he was then elected

Emperor of the Holy Roman Empire, although he was only crowned by the Pope on February 24, 1530 in Bologna.

Nuremberg had the privilege to organize the first Imperial Diet for a newly elected ruler so it counted on an early visit by the ruler. The City Council commissioned the famous dedication medal for this occasion. The medal would be presented to the Emperor and therefore should reflect both the artistic and technical skill of the city's craftsmen.

Who was involved in the production of this medal?

Albrecht Dürer made the design in collaboration with the Nuremberg humanist Willibald Pirckheimer while the registrar Lazarus Spengler checked that the arms and mottos provided by the imperial historiographer Johannes Stabius in Augsburg were correct. The medal was struck by Hans Krafft the Elder (1481-1542/43), goldsmith and diecutter of the city of Nuremberg. The Nuremberg Council wanted to pay honor to the just crowned Emperor Charles V with this medal and saw their present as being in competition with other imperial cities. The art work is a technical masterpiece which remains without parallel. It was already said that it was “not the value but the workmanship and the art” that made it special.



Albrecht Dürer – 1500⁵
(1471-1528)



Willibald Pirckheimer⁶
(1470-1530)



Lazarus Spengler⁷
(1479-1534)



Johannes Stabius – 1517⁸
(1450-1522)

Perhaps the most beautiful example of the Dedication Medal is this one in the Coin Cabinet of the Kunsthistorisches Museum in Vienna.



Dedication Medal of the City of Nuremberg for Charles V – 1521

Silver, 219.17 g, 12 h, diameter 71.0 mm

KHM-Museumsverband

Kunsthistorisches Museum Wien Münzkabinett: 18bß

Design: Albrecht Dürer. Execution: Hans Krafft

Obv.: around broad raised edge 14 crowned arms (Castile, Aragón, León, Catalonia, the Two Sicilies, Naples, Jerusalem, Andalusia, New Castile, Galicia, Valencia, Toledo, Granada, Navarra), at top scroll with motto “PLVS – VLTRA” (yet further), enclosing the Pillars of Hercules. Between the pillars, under a crown, two links of the chain of the Order of the Golden Fleece. In intaglio in the centre field the bust of the Emperor, with crown and armor, around his neck the chain of the Order of the Golden Fleece:

Legend: ☉ CAROLVS ☉ V ☉ _ ☉ RO[MANORVM] ☉ IMPER[ATOR] ☉ (*Charles V – Emperor of the Romans*)



Rev.: around the broad raised edge 13 crowned arms (Sardinia, Córdoba, Corsica, Murcia, Jaén, Algarve, Algecoras, Mazarrón, blank shield for the *terrae occidentales* (the Western Lands or Americas), Minorca, Mallorca, the Canary Islands and Gibraltar); between the 7th and 8th arms “N” (for “Nuremberg”) in wreath. In intaglio in centre field the double-headed eagle with halo, with the arms of Austria and Burgundy on its breast in shield. On either side of the eagle’s neck : 15 – 21.

With what technique was this medal made?

Until then large medals had been cast, not struck. The drawback to the casting method is that the surface is a little porous and dull, while the required pressure during embossing compresses the metal and therefore can make the surface shiny. The difficulty with striking medals was not in the generation of the necessary embossing pressure but in the limited durability of the iron dies. In order to produce significant quantities of the medal in the highest possible relief and of consistently high quality, Hans Krafft the Elder devised a method of casting and striking which was both innovative and complex. The silver was cast and modelled into shape and then struck by two pairs of dies: one for the central device and a further pair of dies of circular form for the heraldic borders.



“Golden Bull”⁹



Seal of the “Golden Bull”¹⁰



Charles IV (1316-1378)¹¹

In 1356 under Charles IV the electoral system of the Holy Roman Empire was for the first time in German history set down in a legal document, padlocked with a golden seal and accepted by the Emperor. It was called the “Golden Bull” because of the imperial gold seal. A “Golden Bull” is a gold capsule backing the seal. The picture on the “Golden Bull” seal shows the Emperor seated on a throne with orb and sceptre, with the Imperial arms on his right and the arms of Bohemia on his left.

The legend on the golden seal:

KAROLVS QUARTVS DIVINA FAVENTE CLEMENTIA ROMANORVM
IMPERATOR ET SEMPER AVGVSTVS ET BOHEMIAE REX

(Charles IV favored with divine mercy forever august Emperor of the Romans and King of Bohemia)

The “Golden Bull” stated that a new emperor should convene his first Diet in Nuremberg. After Charles V’s coronation the city therefore expected this Diet within its walls in 1521. Preparations were well advanced when the plague broke out in Nuremberg, whereupon the Diet was moved to Worms. It was also not possible to present the medals, which had already been struck with 100 for the Emperor, at a later visit. The reason may have been that the portrait was out of date. In particular, the emperor had in the meantime grown a beard.

The medals were superfluous and the greater part were melted down in 1537. An inventory in 1613 noted the existence of 24 examples in the Nuremberg City Hall (together with the dies) and at a later time the number was reduced to 16 silver examples.

In 2009 some 12 examples were known to exist, of which 9 are original silver medals in European museum collections and comprise: Germanisches Nationalmuseum, Nuremberg (2 examples, including one from a unique reverse die, as Scherr 77); Kunstsammlungen der Veste Coburg, Coburg; Victoria & Albert Museum, London; Museo Arqueológico Nacional, Madrid; Staatliche Münzsammlung, Munich; Bibliothèque nationale de France, Paris; Kunsthistorisches Museum, Vienna and the Scottish National Gallery, Edinburgh.

In private ownership the example from the Morton & Eden sale 49, December 9, 2009 (lot 233), a second example in the same auction, and a third example which was damaged from chisel marks (nr.12) auctioned by Jean Elsen & ses Fils s.a. in Brussels sale 99, March 28, 2009 (lot 2957).

During my research I discovered a second silver example (nr. 4b) and one bronze example (nr. 4c) in the collection of the Museo Arqueológico Nacional in Madrid. Mrs. Paloma Otero Morán of the numismatic department of the Museo Arqueológico Nacional in Madrid also brought to my attention a silver example in the collection of the Museo Naval, also in Madrid (nr. 9).

To me are also known copies made from bronze (nr. 4c), copper (nr. 7b), lead (nrs. 10 and 11b) and tin (nr.10c).

The total number of existing dedication medals known to me is 18, of which 13 silver (11 in museums and 2 private) and 5 non-silver (3 in museums and 2 private) as shown in the “Table of Dedication Medals – 1521” following.



Charles V with beard¹²

	Nr.	Name of the museum/auctionhouse:	Inventory number	Material	Size	Weight
1	1a	Germanisches Nationalmuseum, Nuremberg	Med K6	AR	71.5 mm	178.11 g
2	1b	Germanisches Nationalmuseum, Nuremberg	Med 8008	AR	70.0 mm	178.08 g
3	2	Kunstsammlungen der Veste Coburg, Coburg	0469.01	AR	71.5 mm	194.30 g
4	3	Victoria and Albert Museum, London	380-1910	AR	72.0 mm	205.60 g
	4a	Museo Arqueológico Nacional, Madrid	1993/80/112	AR	71.0 mm	210.95 g
	4b	Museo Arqueológico Nacional, Madrid	2004/88/3	AR	66.0 mm	138.76 g
	4c	Museo Arqueológico Nacional, Madrid	2004/88/4	AE	70.0 mm	158.42 g
5	5	Staatliche Münzsammlung, Munich	Inv. Nr. 11/6	AR	71.0 mm	200.65 g
6	6	Bibliothèque nationale de France, Paris	Med.entr. ALL B. 1. 26	AR	69.0 mm	151.95 g
7	7a	Kunsthistorisches Museum, Vienna	18bß	AR	71.0 mm	219.17 g
8	7b	Kunsthistorisches Museum, Vienna	Inv.-Nr.: 695bß	CU	68.5 mm	122.38 g
9	8	Scottish National Gallery, Edinburgh	NG 2566	AR	69.0 mm	
10	9	Museo Naval, Madrid	MNM-8543	AR	66.0 mm	
11	10	Teylers Museum, Haarlem	TMNK 00046	PB	71.4 mm	280.53 g
	11a	Morton & Eden Ltd, London	Auction nr.49, 9 December 2009, lot 233	AR	71.2 mm	197.04 g
	11b	Morton & Eden Ltd, London	Auction nr.49, 9 December 2009, lot 234	PB	71.4 mm	
	11c	Morton & Eden Ltd, London	Auction nr.49, 9 December 2009, lot 235	SN	68.0 - 70 mm	153.35 g
12	12	Jean Elsen & ses Fils s.a., Brussels	Auction nr.99, 29 March 2009, lot 2957	AR	72.0 mm	247.63 g

Table of Dedication Medals - 1521



Photos by permission of the Museo Arqueológico Nacional, Madrid - Bronze cast - Medal – 1521.¹³ This bronze medal, 70.0 mm and 158.42 g., resides in the numismatic collection of the Museo Arqueológico Nacional in Madrid. Besides this bronze medal there are also two silver medals in this museum (Table of Dedication Medals - 1521, the numbers 4a, 4b and 4c).



Photos by permission of the Kunsthistorisches Museum, Vienna - Copper cast - Medal – 1521.¹⁴ This copper medal, 68.5 mm and 122.38 g., also resides in the numismatic collection of the Kunsthistorisches Museum, Vienna (Table of Dedication Medals - 1521, number 7b).



Photos by permission of Teylers Museum, Haarlem - Lead struck - Medal – 1521.¹⁵ This medal from the collection of Teylers Museum made out of lead is 71.4 mm and 280.53 g and therefore the heaviest medal of all the medals (Table of Dedication Medals - 1521, number 10). But what is most striking in this medal is that between the 7th and 8th arms is a double “N” (for “Nuremberg”) in wreath. All the other medals have on the reverse in the wreath a single “N”. This medal with a double strike on the reverse was purchased in 1909 by Teyler Museum, Haarlem via the Hague antiquarian Spyer.



Photo by permission of Morton & Eden Ltd, London - Lead struck - Medal – 1521.¹⁶ This medal made out of lead -from a private collection- was probably used as a pattern strike in 1521. The diameter of the slightly oxidized and corroded medal is 71.4 mm (Table of Dedication Medals - 1521, number 11b). It is the second existing non-silver medal outside a museum with a value of £800.00 (\$1168 at the current exchange rate).



Photos by permission of Morton & Eden Ltd, London - Tin cast - Medal – 1521.¹⁷
 This medal whose providence is the “Objects for a Wunderkammer” Collection exhibited by P & D Colnaghi & Co in London in 1981, is a pewter cast medal, 68.0-70.0 mm and 153.35 g (Table of Dedication Medals - 1521, number 11c).
 The auction price was £1500.00 (\$2325 at current exchange rate).



Photos by permission of Jean Elsen & ses Fils s.a. - Silver struck - Medal – 1521.¹⁸
 Medal Number 12 in silver, 72.0 mm and 247.63 g, with chisel marks on the obverse, which might have stretched the diameter a little bit, was sold by the auction firm Elsen in March 2009.



Photo by permission of Morton & Eden Ltd, London - Silver struck - Medal – 1521.¹⁹ Medal Number 11a, the most recent example in silver from a private collection, was sold in December 2009. Lot 233 ALBRECHT DÜRER (1471-1528) and HANS KRAFFT THE ELDER (1481-1542). Charles V (1500-1558), Holy Roman Emperor, 1519-1556, struck silver medal, 71.2 mm and 197.04 g, dedicated by the City of Nuremberg to the emperor. Sold for £ 258,750 (£225,000 plus 15% buyer's premium = \$401,063 including premium at the current exchange rate) to a European collector.

This medal came from the collection of Prince Fürstenberg of the county of Donauschingen (Germany) and was sold at the Helbing Auction in Munich, on April 26 1933 (Lot 356). It was then sold at Sotheby's in London on July 5, 1994 (Lot 98) for £55,000 (£50,000 plus 10% buyer's premium). It was then again sold on December 8, 2005 from the Gaines Collection auctioned by Morton & Eden Ltd in London (Lot 41) for £198,400 (£170,000 plus 20% premium on the first £100,000 and 12% on the additional £70,000). And most recently it was sold again in 2009.

Special thanks to the European museums for their cooperation and, in particular, Tom Eden of Morton & Eden Ltd and Olivier Elsen of Jean Elsen & ses Fils s.a. for their cooperation and information.

- ¹ Bernard van Orley (1487/91-1541), *Portrait of Charles V – 1519*. Museum de Brou, Bourgen-Bresse (France) Oil on panel 37 x 26.5 cm.
https://commons.wikimedia.org/wiki/File:Bourg_en_Bresse_eglise_de_brou_museum_006.JPG
- ² Lucas Cranach the Elder (1472-1553), *Portrait of Albrecht von Brandenburg – 1526*. Museum Hermitage, St. Petersburg (Russia).
<https://commons.wikimedia.org/wiki/File:Albrecht-von-Brandenburg-2.jpg>
- ³ Unknown, *Portrait of Richard von Greiffenklaus zu Vollrads (1467-1531)*.
<https://commons.wikimedia.org/wiki/File:Richard-von-Greiffenklaus-zu-Vollrads>
- ⁴ Unknown, *Portrait of Herman von Wied (1477-1552)*.
<https://commons.wikimedia.org/wiki/File:Herman-von-Wied.jpg>
- ⁵ Albrecht Dürer (1471-1528), *Portrait of Albrecht Dürer – 1500*. Museum Alte Pinakothek, München (Germany). Oil on wood 67.1 x 48.7 cm.
https://www.artfactory.com/art_appreciation/animals_in_art/albrecht_durer.htm
- ⁶ Georg Schweigger (1613-1690), *Portrait of Willibald Pirckheimer (1470-1530)*. Bode-Museum, Berlin (Germany). https://de.wikipedia.org/wiki/Willibald_Pirckheimer
- ⁷ Ludwig Bechstein “Zweihundert deutsche Männer”, *Portrait of Lazarus Spengler (1479-1534)*. https://commons.wikimedia.org/wiki/File:Lazarus_Spengler
- ⁸ Albrecht Dürer (1471-1528), *Portrait of Johannes Stabius (1420-1523)*. Museum Alte Pinakothek, München (Germany). https://www.wikiwand.com/de/Johannes_Stabius
- ⁹ Unknown, Image of “Golden Bull”.
http://www.altfrankfurt.com/spezial/Kaiserkroenung/pic/Golden_Bull.jpg
- ¹⁰ Unknown, *Image of seal of the “Golden Bull”*.
- ¹¹ Jan Vilimek (1860-1938), *Portrait of Charles IV (1316-1378)*.
https://commons.wikimedia.org/wiki/File:Jan_Vil%C3%ADmek_Karel_IV.jpg
- ¹² Titian (1487-1576), *Portrait of Charles V (1500-1558)*. Museo del Prado, Madrid (Spain). 26.5 x 334 cm.
https://www.museodelprado.es/en/the_collection/art_work/the_emperor_charles_v
- ¹³ Museo Arqueológico Nacional, Madrid (Spain), Inv. nr. 2004/88/4.
- ¹⁴ Kunsthistorisches Museum, Vienna (Austria), Inv. nr. 695bB.
- ¹⁵ Teyler Museum, Haarlem (Netherlands), Inv. nr. TMNK 00046.
- ¹⁶ Morton & Eden Ltd, Catalog nr. 41, December 9, 2009, Lot 234.
- ¹⁷ Morton & Eden Ltd, Catalog nr. 41, December 9, 2009, Lot 235.
- ¹⁸ Jean Elsen & ses Fils s.a., Auction 99, March 28, 2009, Lot 2957.
- ¹⁹ Morton & Eden Ltd, Catalog nr. 41, December 9, 2009, Lot 233.

The Jheronimus Bosch 2016 Commemoration Medal

Paul Oostervink, NI #2787

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On August 9, 1516 the bells of St. John's Cathedral in 's-Hertogenbosch were ringing for the funeral of Hieronymus Bosch, the most famous Dutch painter from the late middle ages.

Born about 1450 he would create a furore at home and abroad. Well known during his lifetime his fame continues to grow; 500 years later, Bosch still inspires artists and visitors daily from leading museums around the world that his paintings bask in their collections. In 2016 's-Hertogenbosch commemorates the 500th anniversary of the death of Jheronimus Bosch with the national event Jheronimus Bosch 500.

On this occasion also a commemoration medal in silver and tombac was made.¹



The Jheronimus Bosch 2016 Commemoration Medal

Photo: Karel de Geus Coin auctions BV, Veldhoven

Obv. legend: *Jheronimus van Aken scilke ofte maelder, die hem selver scrift Jheronimus bosch 1516-2016*. Silver 925/000, 45.44 g / 12h / 45 mm. Technique: struck. Designer and engraver: Lei Lennaerts.

Obverse: The Pedlar & Garden of Earthly Delights

This side of the medal shows two elements that echo the paintings of Jheronimus Bosch quite literally. The portrait of “The Pedlar” can be seen on the right hand side. It was chosen because of its recognizability and because some specialists speculate of the possibility that the face might represent a selfportrait by Jheronimus Bosch. To the left of the portrait, one of the signature details from “The Garden of Earthly Delights” is shown: an oversized piece of fruit with two protruding thistles containing three men.



Detail Garden of Earthly Delights²
Photo JBAC



The Pedlar³
Photo JBAC

The text “*Jheronimus van Aken scilder ofte maelder, die hem selver scrift Jheronimus bosch*” was quoted from archives of the Confraternity of Our Lady (ILVB accounts 1509-1510, f186-186v) of which Bosch was a sworn member. The quote can be roughly translated as: “Jheronimus van Aken, painter, who himself signs Jheronimus Bosch” is based on Jheronimus Bosch’ signature as it appears on many of his paintings. The typeface was specially created by Lei Lennaerts, designer and engraver of the medal.⁴

Jheronimi van Aken scilder ofte maelder, die hem selver scrift

Jheronimus bosch



The Typeface
Photo credit: by Lei Lennaerts



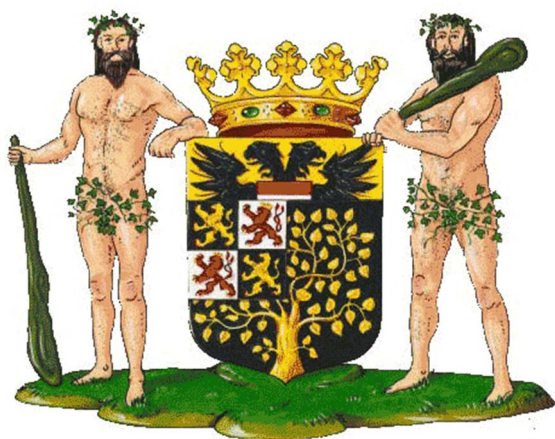
The Jheronimus Bosch 2016 Commemoration Medal

Photo: Karel de Geus Coin auctions BV, Veldhoven

Rev. ribbon: •'s - Hertogenbosch 2016

Reverse. The Tree

Design inspired by the painting Saint John on the Isle of Patmos Saint John, who was patron saint of 's-Hertogenbosch. The evangelist is shown here sitting under an allegorical tree referring to the name of the city of 's-Hertogenbosch (literally “the duke’s forest”). An owl, frequently appearing in the oeuvre of Bosch, is sitting in the tree. The tree was modelled after similar trees from the municipal coat of arms and the goldsmith’s city hallmark. The jester on the other side of the tree was taken from “The Ship of Fools.” Both characters are sitting back to back as if living in two separate worlds.



**The municipal coat of arms
's-Hertogenbosch⁵**



**The ship of Fools⁶
Photo JBAC**

Design and production



Steel dies. Photos: Lei Lennaerts

Based on the final sketch Lei Lennaerts, the designer and engraver, drew an enlarged blueprint of the obverse and reverse. Next a relief model was created using modelling wax from which in turn a plaster cast was made. These casts can be easily modified with spatulas and gouges, enabling the medallist to apply even the smallest of details. It then took several steps to cast moulds of hard plastic from the the plaster models. A special piece of equipment known as a reducing machine engraved the design in a steel die. The finishing touch was done by hand usings burins and other engraving tools. Finally the dies were heat treated to make them suitable to be used under heavy coin press.

Meet and greet

The special at this stunning medal is that I have been able to meet the designer and engraver/die-sinker Lei Lennaerts during the spring meeting of the Royal Dutch Numismatic Society (KNGMP) in 's-Hertogenbosch. The production of the medal was illustrated by a film.



<http://youtu.be/of7XOXEepAI>

Special thanks to Lei Lennaerts for the help and information.

-
- ¹ The medal (silver/tombac) and the book '*Bosch and the contemporary dosh*' are a collaboration between the Jheronimus Bosch Art Center (JBAC) and the Numismatic Circle Brabant (NKB). This project is financed by JBAC. For information contact: Jheronimus Bosch Art Center (JBAC), Jeroen Boschplein 2, 5211 ML 's-Hertogenbosch, Netherlands. Tel: (+31) (0)73 612 68 90. info@jheronimusbosch-artcenter.nl
- ² Museo Nacional del Prado, Madrid, P2823. *Garden of Earthly Delights*. Oil on oak, central panel (190 x 175 cm), side panels (187,5 x 76,5 cm). Photo with permission by the publisher, the Jheronimus Bosch Art Center, 's-Hertogenbosch.
- ³ Museum Boijmans Van Beuningen, Rotterdam, 1079. *The pedlar*, ca. 1500-10. Oil on oak (71,3 x 70,7 cm). Photo with permission by the publisher, the Jheronimus Bosch Art Center, 's-Hertogenbosch.
- ⁴ Lei Lennaerts (1965), master-engraver and a member of MNGG-FIPG (Meester Nederlandse Gilde van Goudsmiden-Fellow Institute of Professional Goldsmiths). Member of the Numismatic Circle Brabant.
- ⁵ Gemeente 's-Hertogenbosch, afdeling Erfgoed.
- ⁶ Musée du Louvre, Parijs, Département des Peintures, RF 2218. *The ship of Fools*, ca. 1500-10. Oil on oak (58,1 x 32,8 cm). Photo with permission by the publisher, the Jheronimus Bosch Art Center, 's-Hertogenbosch.

NI

Silver Medal of Mary Tudor, Queen of England by Jacopo da Trezzo Morton & Eden, Ltd



Jacopo da Trezzo (c. 1514-89), Mary Tudor, Queen of England (1553-58), silver medal, bust left wearing elaborately embroidered gown, a brooch with pendant pearl at her breast and a cap adorned with jewels; signed below, *iac trez*, rev., *cecis visvs timidis qvies*, figure of Peace seated on throne, setting fire to a pile of arms laid before her; below the throne cube with two clasped hands on one of its sides and a pair of scales (representing Stability, Unity and Justice); to the left are suppliant figures beset by a storm; to the right are other figures and a round temple (representing the Catholic Church) 64.7mm (Attwood 80; MI I, 72, 20; Arm I, 241, 3; Pollard Bargello 725 = Vannel & Toderi 469; Middeldorf & Steibral pl. 72), the fields chased, an extremely fine early cast with grey toning [ex Clifford collection]. Ex Robert O'Connor, George Street, London, 1960s. Known as the State of Britain medal this was Trezzo's finest medallic work and Mary's image is very close to the portrait painting of the queen by Antonis Mors made around the same time as the medal, in 1554. The Latin reverse inscription translates as "sight to the blind, tranquility to the fearful". Examples are most commonly found in bronze but silver specimens exist, most notably those of the Bargello, Florence and the ex Chigi piece recorded by Middeldorf & Steibral. A gold specimen is in the British Museum and another formed part of the Stack collection, sold in these rooms, December 9, 2009, lot 136.

Morton & Eden Ltd, Auction 80, June 13, 2016, Lot 38. Used with permission. **NI**

Bronze Medal of Francois 1st of France by Benvenuto Cellini
Morton & Eden, Ltd



Benvenuto Cellini (1500-71), François I of France (1515-47), bronze medal, laureate bust left with sceptre tipped with fleur-de-lis before, rev., horseman galloping right wielding club and riding over fallen female figure; below exergual line, *benvenv.f*, 41mm (Attwood 768; Arm. I, 147, 3; Pollard Bargello 341 = Vannel & Toderi 663), very fine early cast, some pitting, with brown patina [Clifford lot 79]. The original medal was struck from dies by Cellini. The occasion for its production was probably Cellini's first visit to Paris in 1537 and there is mention in an inventory of the artist's goods made in the following year of "*una testa del Re de Francia de piombo*" which may refer to a trial striking of the medal in lead. In fact, the Fitzwilliam Museum possess a lead striking of the obverse (Attwood 769) which shows a die crack behind the head of the king which is reproduced on the present cast medal as well as on other examples. Perhaps the dies broke at an early stage – which would explain why most surviving examples of the medal are casts. The reverse represents Fortune as the fallen female figure, her rudder and globe beside her, defeated by Virtue as the horseman, a design borrowed from Roman coinage. Morton & Eden Ltd, Auction 80, June 13, 2016, Lot 38. Used with permission.

Morton & Eden Ltd, Auction 80, June 13, 2016, Lot 49.

NI

The Stag Gulden of Württemberg

Robert Ronus, NI #LM139

Growing up in England, we sang the nursery rhyme “Sing a Song of Sixpence.” Coins often appear in music and in literature. In Shakespeare’s *Merchant of Venice* the Prince of Morocco says “They have in England a coin that bears the figure of an angel stamped in gold.” This refers to the gold angel, a coin struck under both Elizabeth I and James I with the figure of the Archangel Michael killing a dragon on the obverse. In the Bible Jesus said “Render unto Caesar the things that are Caesar’s, and to God the things that are God’s” when asked a question about paying tribute with a coin with Caesar’s portrait. The coin was a denarius, probably the so-called Tribute Penny with a bust of Emperor Tiberius on the obverse. There are many more examples. However, as far as I know there is only one coin that was the subject of a fairy tale: the 1622 Kipper Stag Gulden (60 Kreuzer) of Johann Friedrich, Duke of Württemberg (1608-29).



Obv.: IOHANN • FRID • D • G • DVX • WIRTEMB •: Crowned qtrd. arms of Württemberg (antlers), Teck (diamond-shaped ‘fusily bendy’), the Imperial War Flag (Reichssturmflagge) and Mömpelgard (2 fish). **Rev.: ✱ LAND • • MVNZ ✱** with S (= Stuttgart mint) over stag left holding frame with 60 (value); in exergue ✱ 1622 ✱. 34 mm. 8.52 g. Ref.: KM 129. Klein./Raff. 375.

The disastrous so-called *Kipper- und Wipperzeit* started around 1621 when many German states began to issue debased currency to pay their military expenses during the Thirty Years’ War, which had just begun. Quite quickly people caught on to the manipulation. There were pamphlets denouncing the practice and local riots. Soldiers refused to fight unless paid in real, non-debased money. Also the states began to get back their own debased coins in taxes and customs fees. Around 1623 the practice stopped and states issued new currency. The Kipper currency was not accepted at face value and was withdrawn.

This Kipper 60 Kreuzer or Gulden is a relatively handsome Kipper coin, although the weight of only 8.52 g is well below the proper Gulden weight. It is usually called a *Hirschgulden* (Stag Gulden) because of the beautiful stag on the reverse. It is also an “honest” Kipper coin. The inscription on the reverse, LAND MVNZ, means local coinage. *Landmünzen* and *Scheidemünzen* are local currencies not conforming to the

Imperial coinage standards which were struck in Germany at different times in different places.

Slightly differing types of Hirschgulden and Half Hirschgulden were struck in four different mints, Stuttgart, Stuttgart-Berg, Christophstal and Tübingen, in 1622 and 1623.

The writer and poet Wilhelm Hauff was born much later, in 1802, and educated at the University of Tübingen. After university he got a job as tutor to the children of the famous Württemberg minister of war, General Baron Ernst Eugen von Hugel (1774–1849), and for them wrote his *Märchen* (Fairy Tales), which he published in his *Märchen almanach auf das Jahr 1826* (Fairytale Almanac of 1826). There was considerable interest in fairy tales at the time. The Grimm brothers had published their first volume of fairy tales in 1812 and followed with several more. Hauff's *Märchen* are still popular in the German-speaking world.

Hauff's Saga of the Stag Gulden is too long to be printed in full here. Here is my abbreviated version.

Once upon a time there lived in the Castle of Hohenzollern in Swabia a very bad-tempered count known as the Stormy Knight of Zollern, together with his sweet wife Hedwig and their son, Kuno, whom he completely neglected. However, when Kuno was 3, his father decided to take him for a ride and strapped him on to the saddle of a horse. The Count then mounted his own horse and soon had both horses galloping, to the screams of the boy. The Count's horse suddenly reared and he let go the reins of his son's horse. When he had quieted his own steed, he looked up and saw the boy's horse galloping up the hill without its rider. Worried, he went looking for the boy. Suddenly he heard a childish voice calling him and he turned to see an old woman beneath a tree nursing the boy on her knee.

"How did you get the boy, old witch?" cried the Count. "Bring him to me immediately."

"The horse passed me with him hanging by one foot, with his hair brushing the ground" replied the old woman. "I caught him in my apron. Give me a Stag Gulden".

"Stupid nonsense" cried the Count and threw her some Pfennigs.

"So I am not worth a Stag Gulden!" replied the woman with scornful laughter. "Well, we'll see which of your heirs is worth a Stag Gulden. But you can keep the Pfennigs!" And she threw the little copper coins straight into the purse that the Count held in his hand. The Count was astonished but then he raised his crossbow and aimed it at the woman. She held up the boy between herself and the crossbow and said "Be a good, pious child and you will want nothing." Letting him go, she shook her finger at the Count and called out "Zollern, Zollern, you still owe me a Stag Gulden!" She slunk off through the beech trees.

From that moment the Count would have nothing to do with his son. The Countess Hedwig was so distressed by his behavior that she fell ill and died. The Count handed Kuno over to the care of a nurse and the chaplain. Shortly afterwards he married a rich woman who bore him twin sons.

Kuno's favorite walk was to visit the old woman who had saved his life. She taught him many useful things, such as how to make bait for fishing. The old woman was soon his only companion for his nurse died and his stepmother did not worry about him.

Kuno's brothers had the good fortune not to fall from their horse on their first ride and the Count considered them fitting and sensible sons. He taught them all he knew which wasn't much, since he could neither read nor write. He built two new castles, *Schalksberg* and, to mock the witch who had said his heir would not be worth a Stag (Hirsch) Gulden, *Hirschberg*. In his will he left Zollern to the older twin Wolf, *Schalksberg* to the younger twin Schalk and *Hirschberg* and the town of Balingen to Kuno. Soon afterwards he died. Kuno accepted the terms of his father's will without grumbling but with tears he left Zollern, the castle where he was born and where his mother was buried.

Count Kuno made many attempts to be reconciled with his brothers but they always rejected him. They only looked forward to his dying and inheriting his property. Count Kuno did in fact die suddenly at the age of 28. When the twin brothers were riding to his castle on the news, a knight with followers whom they did not know joined them. They thought he might be a friend of their brother who had come to help bury him. When they reached *Hirschberg*, Wolf called out "Now let us make ourselves at home. Cellarman, some wine, and the best!" They mounted a winding staircase that led to a dining room. When the twins had seated themselves comfortably at the table, the silent knight threw a silver coin on to the slate table so that it rolled and jingled and said "There you have your inheritance and it is just right, if I am not mistaken, one Stag Gulden". The brothers laughed and asked him what he meant. The knight drew out a parchment with hanging seals, on which Kuno had written down all the maliciousness of his brothers during his life and at the end had ordered that in the event of his death all his property, except for the jewels of his blessed mother, should be sold to Württemberg for a miserable Stag Gulden. With the jewelry an alms house should be built in the town of Balingen. The brothers were astonished but bit their lips since they could not act against Württemberg. So after all, they had lost the fine property, woods, fields, the town of Balingen and even the fish pond and had inherited nothing except one lousy Stag Gulden. Wolf put it in his pocket and, without saying goodbye to the Württemberg official, mounted his horse and rode back to Zollern.

The following morning he rode over to his brother Schalk in *Schalksburg* and asked him "Shall we gamble or drink away our inheritance?"

"Drinking is better" said Schalk "since we then both win. We will ride to Balingen and defiantly let people see us, even if we have ignominiously lost the town."

"And The Lamb sells good red wine, the Emperor drinks nothing better" added Wolf. So they rode together to The Lamb in Balingen, asked what a measure of red wine cost and drank their Stag Gulden's worth. Then Wolf stood up, threw the silver piece with the leaping stag on the table and said "Here's your Gulden, our bill is paid".

The host took the Gulden, looked at one side and then the other and laughingly said "Yes, if it were not a Stag Gulden; but yesterday the messenger came from Stuttgart and early this morning it was proclaimed in the name of the Counts of Württemberg, who now own this town, that this coinage is no longer valid. Give me good money!"

The brothers turned pale. "Pay up!" said one. "Don't you have any money?" said the other.

To be brief, they had to owe the Lamb the Gulden. They went silently and pensively on their way. When they came to the crossroads where the roads to Zollern and Schalksburg part, Schalk said “Now we have inherited even less than nothing, and besides the wine was bad.”

“Yes” replied his brother “but what the old witch said has come true. See how much of our inheritance is left over from a Stag Gulden! We could not even buy a measure of wine with it.”

“I know” answered Schalk.

“Stupid nonsense” said Wolf of Zollern and rode back to his castle, downfallen.

Numismatically the story is remarkably accurate. I do not know if Wilhelm Hauff was a numismatist but he clearly knew the history of Kipper coinage in Württemberg.

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Lead Medal of Polish Protestant Reformer John Laski

Morton & Eden, Ltd

Poland, John Laski (1499-1560), Polish protestant reformer, uniface lead medal, bust right in cap and gown, aged 56 and dated 1557, in integral frame, 79 mm (for a similar example see Meister & Sonntag, Nov. 2011, 503), pierced, fine early cast [Clifford lot 533]. Laski, a friend of Erasmus and Zwingli, came to England in the reign of Edward VI and set up a Congregation for European Protestants in London in 1550. He was obliged to leave in Mary's reign, eventually returning to Poland where he was involved in the Calvinist Reformation.



NI Morton & Eden Ltd, Auction 80, June 13, 2016, Lot 124.

Santa Fe (Colombia) Half Real 1630
Apprentice Assayer Alonso de Anuncibay
Herman Blanton, NI #LM115

For a related article see “Santa Fe (Colombia) Cob Two Escudos Reverse design with Beaded Border inside the Legend” elsewhere in this edition.

The Spanish Colonial mints of the 16-19th centuries employed assayer marks on the coins to show who it was that was responsible for the mass and fineness of the coinage. At Santa Fe (Bogotá) assayer Alonso de Anuncibay was appointed assayer from 1632-42 but he was apprenticed to assayer Miguel Pinto Camargo in 1627 the same year the Santa Fe mint opened (Barriga I: 40).

Jorge Proctor was the first to attribute the known Santa Fe gold 2 escudos 1628 NRA to Alonso de Anuncibay the apprentice who acted as assayer in the absence of the appointed assayer Miguel Pinto Camargo (assayer 1627-32). As explained in my article “Santa Fe 2 Escudos 1627-1632” published in Daniel Sedwick’s Treasure Auction 19, 18-19-May-2016 I believe that Anuncibay’s mark “A” was used on multiple years during Pinto’s tenure which preceded his own appointment in 1632. I anticipate the data table to be updated after more research and when additional specimens come to light. This present article is in fact about an additional specimen that appeared after my original article was published in May of this year.



Philip IV, Santa Fe Half Real (medio) 1630 Assayer A. 1.24 g, 16 × 8.8 mm
Image courtesy Alexander Montaña

This specimen is an important discovery as it opens the window further into the operation of the Santa Fe mint.

My thanks to Alexander Montaña for the use of his image.

Reference

Barriga Villalba, A.M. 1969. *Historia de la Casa de Moneda*. Bogotá: Banco de la Republica (de Colombia) volume I.

NI

Santa Fe (Colombia) Cob Two Escudos Reverse design with *Beaded Border inside the Legend*

A particular style of Santa Fe two escudos (doubloon) has been problematic within the series. Stylistically they are finer than the typical Santa Fe doubloon and when visible the assayer mark has been “A”. Lasser suggested that these specimens may precede the opening of the Santa Fe mint in 1627 or are from Cartagena. Sedwick (2007: 137) suggested these may be 1627-28 predecessors to assayer Pinto. With the appearance of a 1631 dated doubloon we can solve this mystery by placing this type within the Santa Fe series as a simple variety.

Joe Lasser studied and organized Colombian cobs in a foundational way. About twenty years ago (1995) he began collaborating with Jorge Emilio Restrepo to produce two books; *Macuquinas de Colombia* (Spanish 1998) and *The Cob Coinage of Colombia* (English 2000). Lasser observed a type of two escudos (doubloon) which seemed an uncomfortable fit within the Santa Fe series. He classified one of the two specimens he knew of as Cartagena (M50C-1) and the other as Santa Fe (M50S-2). I assume he did this because of the differing Castile & Leon arrangements on the Habsburg shield.

The first two-escudo coins of Colombia are dated 1622; by all indications they were struck in Cartagena (Type M10). Two escudos with visible dates of 1623, 1624, 1625, 1626 and 1627 are unknown. To be sure, cobs of the two-escudo denomination are known whose appearances lead to the belief they were struck before 1628, some possibly at Cartagena, others at Santa Fe.... Assayer A (Arbustante or Alvis). The reverses of these two pieces have a beaded border inside the legend and both the annulets at the intersection of the tressures and the fleurs-de-lis are very small (Lasser: 68).*

*Note: Cartagena 1626 & 1627 two escudos have since been identified. Santa Fe two escudos dated 1627 are still unknown.

Restrepo M50-1 (Figure 1) has proper Castile & Leon (top left and bottom right quadrants have a castle and the other two have a lion); the assayer mark is not visible. M50-2 (Figure 2) has Castile & Leon swapped (top left and bottom right quadrants have a lion and the other two have a castle) and it has a clear assayer “A”. Figure 3 is a third specimen (NGC) which is the second known M50-2.



Figure 1
Restrepo (2012) M50-1



Figure 2
Restrepo (2012) M50-2



Figure 3
NGC 4210143-009

Twenty years later we confirm Lasser correct to identify these doubloons with a distinctly beaded border whereas the typical doubloon reverse lacks this feature (Figure 5). However, since a 1631 dated specimen came to market in 2016 we can now fit them within the Santa Fe series without difficulty. The obverse designs are normal for Santa Fe showing NRA and typical shields; M50-1 with Castile & Leon in correct order and M50-2 with them swapped which is so common with Santa Fe that it too is “normal”. The “NRA” is not fully visible on the three specimens above but are visible on the 1631 below. The mintmark NR is an abbreviation of “Nuevo Reino” and used at Santa Fe. The “A” is the mark for assayer Alonso de Anuncibay who was the appointed assayer from 1632-42 but he was apprenticed to assayer Miguel Pinto Camargo in 1627 the same year the Santa Fe mint opened (Barriga I: 40). Anuncibay’s mark is known on multiple dates of two escudos beginning as early as 1628. A 1628 NRA doubloon (without the beaded border) was first attributed to Anuncibay by Jorge Proctor (personal communication March 31, 2006) and published in Restrepo¹. As mentioned above no 1627 dated specimens are known. For more information on assayer “A”

¹ Jorge Emilio Restrepo *Monedas de Colombia 1619-2006* 1st edition p. 89 and detailed in second edition (2007) p. 169 to identify these as Santa Fe instead of Cartagena.

doubloons struck during Pinto's tenure see the article "Santa Fe 2 Escudos 1627-1632" published in Daniel Sedwick's Treasure Auction 19, 18-19-May-2016.

The 1631 dated Cayón specimen (illustrated below) falls within the Pinto time period 1627-32 therefore it is not necessary to date the beaded border design prior to the opening of the Santa Fe mint. The ultimate digit could be a "4", making it 1634, but there seems insufficient space for a "4". We can place M50-1 and M50-2 assayer "A" in the time frame 1627-42 (1627-32 apprentice assayer and 1632-42 assayer office holder). It is also possible that the design may be found with assayer mark "P" (1627-32) or "R" (Ramos 1642-76).

Lasser's description "*beaded border inside the legend*" reverse still seems adequate.

Distinctions of the *beaded border inside the legend* assayer "A" doubloons. These are characteristics of the reverse (cross) side.

1. Fine style of beads separating the quadrilobe from the peripheral legend.
2. Small annulets (rings) and small fleur-de-lis.
3. Much clear space in field between the cross arms (due to small fleur-de-lis)



Figure 4

Summary

This design is distinctive enough to consider a variety and it is suitable to identify it as Lasser did “*beaded border inside the legend.*” The date range is not known but for sure it includes 1631. Specimens dated 1629 (M50-7) & 1632 (M50-9) are known with small annulets (rings), small fleur-de-lis and much clear space in field between the cross arms (due to small fleur-de-lis) but these lack the beaded border reverse.

Other coins

There are other Santa Fe coins with beaded borders inside the legend but are not the same as the subject two escudo variety. A 1632 NRA doubloon M50-9 (Figure 5) has beaded border inside the legend on the obverse; a four reales with beaded border inside the legend reverse M35-4b and several eight reales with such borders M44-3, M44-6, M44-15, M44-18, M44-21, M44-23 (Figure 6). All reference “M” numbers are from Restrepo (2012).



Figures 5 & 6

**Two Escudos 1632 NRA Daniel Sedwick, LLC Treasure Auction 10 lot 21 and
Figure 6: Eight Reales assayer R (shield type 1642-1650) Aureo & Calicó, 29-
October-2008 lot 1211**

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Altona/Altena

Michael J. Anderson

In *Numismatica Ecuatoriana*, Ramiro Reyes lists the 1959 Sucre as minted in Altona, Switzerland (Reyes 2013: 174). This is inaccurate on three counts: 1) the 1959 Sucre was minted at the Royal Mint, 2) the Altona mint closed in 1863, and 3) Altona is in Germany.

The Altona Mint was erected in 1770 and 1771 (Märcher) and struck coins for Christian VII, Frederick VI, Christian VIII and Frederick VII. Until the Second Schleswig War of 1864 Altona, in Holstein, was the second largest city in the Danish King's realm after Copenhagen. With the loss of business following the international monetary crisis of 1857, and the uncertain future of Holstein following the imminent death of the heirless Frederick VII as hereditary Duke of Holstein, the mint was closed in 1863. By the Treaty of Vienna, 30 October 1864, followed by the Gastein Convention of 14 August 1865, Holstein was ceded to Austria, and then following the Austro-Prussian War of 1866 it was incorporated into Prussia, until Altona was made a borough of the Hanseatic City of Hamburg under the Greater Hamburg Act of 1937.

The Bishopric of Hamburg had its own mint from 834, but the Hamburg Mint was destroyed in the great fire of 1842. Following German unification in 1871 a new Imperial Mint was established in Hamburg in 1873 on Norderstraße at the southern boundary of Hamburg St. Georg. In 1982 it moved to its present location at Meiendorf in Hamburg-Rahlstedt. It is one of the four main German mints, the others being Stuttgart, Munich and Berlin. It has never been anywhere near Altona.

Besides the 1959 Sucre, Ramiro Reyes also gives "Altona, Switzerland" as the mint for 5 centavos 1970, 10 centavos 1964, 1968 and 1972, 20 centavos 1959, 1962, 1966, 1969, 1971 and 1972, 50 centavos 1963 and 1971, and 1 Sucre 1964, 1970 and 1971.

Stephen Grimsley, on his website (Grimsley, S.), lists the same coins (i.e., excluding the 1959 Sucre) as minted in Altona, as do I (Anderson: 262), but I describe the mint as "Vereinigte Deutsche Metallwerke, Altona, Federal Republic of Germany". The same coins were previously listed by Dale Seppa and me (Anderson & Seppa) as from Altona, except for the 5 centavos 1970, which is not listed, and the 50 centavos 1971, which is wrongly listed as 1972, and Dale Seppa also lists the 10 centavos 1964, 20 centavos 1959, 1962 and 1966, 50 centavos 1963 and 1 Sucre 1964 as from Altona (Seppa 1969).

The Switzerland part of the myth can be traced to Carlos Ortuño (Ortuño 1977: 226) who says (in Spanish) "the coining took place in the mint which offered the best conditions for each mintage; with the greater frequency it has been contracted with a mint in Altona, Switzerland". All these coins (with the exception of the 1959 Sucre) are listed as minted in Hamburg by Günter Schön (Schön).

The origin of the confusion can be traced back to an article by Paul Eden (Eden: 2377), where he lists the 20 centavos 1959 and 1962 and 50 centavos 1963 as minted in Altona. The clue to this is in the list of mints on p. 2379, where the final item is "Vereinigte Deutsche Metall Werke A.G., Altona, Westfalen, Germany." Altona, as we have seen, is in the Free and Hanseatic City of Hamburg, but the main factory for Vereinigte Deutsche Metallwerke (United German Metal Works), producing bi-metallic coin blanks, particularly in nickel-clad steel, for a range of mints, including

Hamburg, is at Altona in Nordrhein-Westfalen. It would seem that Paul Eden, seeing Altona mentioned in connexion with coins minted in Hamburg, remembering that there had been a mint at Altona, and not realising that Hamburg is nowhere near Westfalen, assumed that they were just alternative spellings for the same place, and attributed twentieth century Ecuadorean coins to a Danish mint closed in 1863, and the error has continued unchecked for half a century. In fact it would not have been spotted now if Ramiro Reyes had not compounded the error by adding the 1959 Sucre to his catalogue of “Altona” coins, prompting me to investigate the matter further.



The confusion between Altona and Altena has infected not only Ecuadorean numismatics. Krause & Mishler regularly had “Vereinigte Deutsche Metallwerke (Altona, Germany)” in its Mint Index (see for instance 24th edition, 1997, p. 42), and although this has now been rectified, it can still appear in individual country listings, such as Philippines (43rd edition, 2016, p. 1737). It is to be hoped that the Altona Mint can now at last be put to bed, a century and a half after it officially closed.

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Selections from Auction 93: The Franks

Numismatica Ars Classica

Selections from the recent NAC Auction 93, specifically six gold coins of The Frankish kings Clovis and Theodebert I. Courtesy Numismatica Ars Classica.



Clovis, 481-511. Pseudo-Imperial Coinage. In the name of Anastasius, 491-518. Solidus, uncertain mint 481-511, AV 4.40 g. DN LNLSTL – SIVS PP LVC Pearl-diademed, helmeted and cuirassed bust facing, three-quarters r., holding spear and decorated shield with horseman and fallen enemy motif. Rev. VICTORI – L LVCCC L Victory standing l., holding long jewelled cross; in r field, star, and in exergue, CONOB. Belfort 5027. Lacam –. MEC I, 343. Very rare. Virtually as struck and almost Fdc. Ex Sternberg XIX, 1987, 1139, and M. Dürr - R. Michel 8 November 1999, Lacam, 256 sales. This coin is most probably a Merovingian imitation of a Byzantine solidus in the name of Anastasius. This attribution is based on the analysis of the style of both the bust on the obverse and the Victory on the reverse, other than the epigraphy of the legends. Numismatica Ars Classica, Zurich, Auction 93, May 24, 2016 lot 1253.



Clovis, 481-511. Pseudo-Imperial Coinage. In the name of Anastasius, 491-518. Solidus, uncertain mint 481-511, AV 4.40 g. DN ANAST – ASIVS PP VC Pearl-diademed, helmeted and cuirassed bust facing, three-quarters r., holding spear and decorated shield with horseman and fallen enemy motif. Rev. + VICTORI – A AVCCCA Victory standing l., holding long jewelled cross; in r. field, star, and in exergue, CONOD. Belfort 5035 var. (no cross at the beginning of the legend on reverse). MEC I, 343 var. (probably no cross at the beginning of the legend on reverse). An apparently unrecorded variety of a very rare type. Very fine. Ex Leu sale 86, 2003, 1069. This specimen was struck under Clovis or his son Theoderic I. Clovis became

king at the age of 15 after the death of his father Childeric. Soon he took most of north Gaul by 486 and he maintained good relations with the non-Frankish inhabitants and with the Catholic bishops. He married the Burgundian Clotilda in 493 and was converted to Catholicism. After the victory against the Alemanni and the Visigoths, he expanded his reign to Spain. To keep his throne, he killed all the other minor Frankish kings of the Merovingian line. With his death, the kingdom was divided between his sons, giving cause to prolonged wars for reuniting it. This seems to be an unpublished variety for the presence of the cross at the beginning of the reverse legend. Numismatica Ars Classica, Zurich, Auction 93, May 24, 2016 lot 1254.



Theodebert I, 534 – 548. Pseudo-Imperial Coinage. In the name of Justinian I, 527-565. Solidus, uncertain mint 527-565, AV 4.42 g. DN IVSTINI – LNYS PF Pearl-diademed, helmeted and cuirassed bust facing, three-quarters r., holding spear and decorated shield with horseman and fallen enemy motif. Rev. VICTOR – I – ŸL LVCCC L Victory standing l., holding long jewelled cross; in l. field, star, and in exergue, COMO. BMC Vandals –. Kraus –. MIB I, –. MEC I, –. Metlich p. 25, fig. 15. Extremely rare and of great numismatic interest. Good very fine. Ex Sotheby's, 7 March 1996, 238, and Spink 13 July 2000, Dreesman collection 764 sales. This coin is described and photographed by Metlich in his work at p. 25, fig. 25 and connected to the King Theodobert. The reason for such a connection is the presence of two dots before A AVCCC, exactly as on the issue bearing his own name (M. Prou, "Les monnaies merovingiennes", n. 55 and pl. I, 21). Theodebert, famous for being the first king of Franks to put his name and effigy on gold coins, notwithstanding his alliance with the Eastern Roman Empire, took advantage of the Gothic War between the Byzantines, led by Belisarius, and the Ostrogoths of Witigis. He crossed the Alps and occupied for a while the Pianura Padana, Liguria and Emilia. It is well possible that at time coins of Ostrogothic type were struck, even if further evidence is needed. Numismatica Ars Classica, Zurich, Auction 93, May 24, 2016 lot 1255.



Theodebert I, 534 – 548. Pseudo-Imperial Coinage. In the name of Justinian I, 527-565. Tremissis, uncertain mint 527-565, AV 1.47 g. DN IVSTINI – ANVS Pearl-

diademed, draped and cuirassed bust r. Rev. VICTO – RI – A AVGO Victory advancing r. with bust three-quarters l., holding wreath in r. hand and *globus cruciger* in l.; in l. field, star, and in exergue, CONOO. Belfort 5283. Very rare. About extremely fine. Ex Cahn 79, 1932, Karl Egon II von Fürstenberg, 946; J. Elsen V, 1986, 741 and Lanz 123, 2005, 946 sales. This coin has strong similarities with the coeval Ostrogothic tremisses, but its resemblance to the specimen drawn in Belfort are such that we deem reasonable the attribution to Franks. Numismatica Ars Classica, Zurich, Auction 93, May 24, 2016 lot 1256.



Theodebert I, 534 – 548. Pseudo-Imperial Coinage. In the name of Justinian I, 527-565. Tremissis, uncertain mint 527-565, AV 1.42 g. DN IVSTIN – IANVS PF AVC (AV ligate) Pearl-diademed, draped and cuirassed bust r. Rev. VICTORIA AVSTORVM Victory advancing r. with bust three-quarters l., holding wreath in r. hand and *globus cruciger* in l.; in l. field, star, V in r. and in exergue, COMOB. Belfort –. An apparently unrecorded variety. Minor edge marks and slightly bent, otherwise good very fine. Ex Vecchi sale 5, 1997, 1103. Numismatica Ars Classica, Zurich, Auction 93, May 24, 2016 lot 1257.



Theodebert I, 534 – 548. Local coinage without royal names. Tremissis, Aosta 7th century, AV 1.28 g. BETTO M – VNITAR Pearl-diademed, draped and cuirassed bust r., AVSTA CIVITAT EICIT Large cross. Belfort 570. Prou 1655. Extremely rare and an issue of tremendous importance and fascination. Of unusually fine style and in exceptional condition for the issue. Extremely fine. Ex Bonham-Vecchi VIII, 1982, 725, and Spink 13 July 2000, Dreesman collection, 816 sales. During the 6th and 7th centuries, a large number of local coins with names of the mint and the moneymen were produced without any indication of the ruling king. On these issues the name of the moneyer, who was responsible for the quality of the metal, was engraved on the obverse while the name of the city was mentioned on the reverse. The city name may indicate either the place of minting or more likely the place whence the gold, in the form of bullion, was collected as taxes. Another possibility is that the place of minting and collection were one and the same. This is the first occasion where the name of Aosta appears on a coin. Numismatica Ars Classica, Zurich, Auction 93, May 24, 2016 lot 1258.

Capture of the Spanish Silver Fleet at Matanzas Bay

A.H. Baldwin & Sons Ltd



The capture of the Spanish silver fleet at Matanzas Bay, Cuba, 1628. Silver Medal, 58.41g, 58.87mm, unsigned. Panoramic view of the naval action with ships and rowing boats crowded into the bay, Admiral Piet Heyn's (1578-1629) flagship to the fore, an unbroken shoreline beyond without mountains, legend around, NON FERRO TANTVM HISPANVS QVANTVM VALET AVRO: AVRVM AVFER FERRO NON SVPEREBIT IBER:. Rev. Legend in 14 lines, INDICA CLASSE INTERCEPTA, PARTISQ. SINE SANGVINE OPVLENTISSIMIS SPOLIIS AD CVBÆ PORTVM, HISPANORVM NVNC DAMNIS QVAM OLIM CAEDE, NOBILIOREM, FOEDERATAE BELGICO-GERMANIÆ PROCERES E GAZA CAPTIVA MONVMENTVM CVDI FECERVNT. CIC DCXXIX. Cum Privil' (Betts 25; vL II, 171, image of this variety; MH 516 var; Medina 358; John J. Ford, XIII (Stacks, January 16, 2006), lot 683). Good very fine. Very rare. The action on September 9th is memorable for there being no loss of life. The Spanish, aware of Heyn's presence, were starting to unload the silver when his fleet arrived at the bay at Matanzas. Heyn met little resistance, was taken to Vice-Admiral Benavides and accepted his surrender. The captured treasure was almost entirely silver, which weighing some 177,000 pounds, was worth about 12 million Guilders.

(Courtesy of A.H. Baldwin & Sons Ltd, London: The New York Sale, Auction XXXVII January 5 & 6, 2016, Session 2 lot 1004.)

Cyprus, Paphos; Nikokles c. 325-309 BC
CNG



Cyprus, Paphos. *Nikokles*. c. 325-309 BC. AR Distater (26 mm, 21.29 g, 12h). Persic standard. Struck circa late 320s BC or later, perhaps circa 310 BC. Head of Aphrodite to left, wearing an elaborate tiara composed of a mural crown with four towers enclosing a polos ornamented with palmettes and annulets, a disc earring with a triple pendant and a pearl necklace; behind her neck, Π-BA / ΝΙΚΟΚΛΕΟΥΣ / ΠΑΦΙΩΝ, Apollo, wearing a laurel wreath and nude but for a cloak over his shoulders, seated left on omphalos, holding an arrow in his right hand and a bow, the bottom of which rests on the ground, in his left; to left, laurel branch. BMC pl. XXII, 11 = *Traité II*, 1326 (Florence, *same dies*); A.-P. C. Weiss, "The Persic Distaters of Nikokles Revisited," *Studies BCD*, O2/R2 b (*this coin*). Of the greatest rarity, *the finest of only four known genuine examples*. Attractively toned and with particularly fine representations of both Aphrodite and Apollo. Sharply struck in good silver, well centered and extremely fine.

Previously passed down in the property of a family in Cyprus (present-day North Cyprus), given by grandfather to grandson in about 1962, brought to England by the grandson in 1966 when he moved to the UK.

This is a spectacular coin of great beauty and historical significance. Nikokles was one of the most powerful of the late kings in Cyprus, but he, like all the others, was overthrown by Ptolemy I (Nikokles and his family all committed suicide). This coin falls into a series of Paphiote coins that began with the issues of Nikokles' father Timarchos, who produced a very rare Persic stater (half the weight of this coin) with a very similar head of Aphrodite, coupled with her familiar, a dove. She was the most prominent deity at Paphos (her sanctuary was famous), and her importance is emphasized by the letters on the obverse: Π[αφου] ΒΑ[σιλισσα] = *Queen of Paphos*. This is emphasized by the mural crown she wears as well, since it symbolizes the powerful walls of Old Paphos (the city of New Paphos was almost certainly founded by Ptolemy I), of which she was the protectress. On the reverse we find Apollo, the syncretized version of Hylates, a similar god originally worshiped on Cyprus (nearby Kourion, a town not far away from Paphos on the west coast of the island, was famous for its sanctuary to Apollo-Hylates). It has been suggested that the figure on the reverse of this coin represents a statue that was erected in Paphos, perhaps by Nikokles, and

that it was later carried off to Antioch where it was used as a prototype for the seated figure of Apollo that appeared on Seleukid coinage. The denomination of this coin, a Persic double stater, is a rare one, but it must have been produced as a prestige object in answer to the lighter Attic weight tetradrachms that had become prevalent in the east—it certainly fits in perfectly with the local system.

Only four genuine examples of this coin are known, including this piece: two are in museums, Turin and Florence, and two in private collections (see Weiss, *passim*). The fact that only two obverse and two reverse dies are known for this coinage makes it very clear that it was meant to be a special issue (or, perhaps, that an originally large issue was unexpectedly cut short). It must have been struck after the less ostentatious issue of Alexander-type tetradrachms that bore the name of Nikokles in tiny letters along the border of the lion skin on the obverse (Price p. 388 and coins 3118-3123). Those pieces had to have been minted in the late 320s (they appear in a hoard buried c. 317) and it is possible that the more explicitly named distaters were produced shortly thereafter. However, a date in the years shortly before Nikokles' suicide might fit the evidence even better. He was clearly chafing under Ptolemaic suzerainty at that time (he was negotiating with Antigonos Monophthalmos), and producing such a flamboyant coinage might be seen as a way of emphasizing his own importance. If this were the case it resulted in his downfall, and the clear probability that the Ptolemaic authorities in Cyprus made a conscious effort to demonetize and melt down all the coins of this type they could find; thus helping to explain its enormous rarity today.

Reprinted courtesy CNG, Triton XV lot 1018 auction January 03, 2012.

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... continued from p.91

The Reserve Bank of Zimbabwe began issuing “bond coin” in 2014 in the denominations of 1¢, 5¢, 10¢, and 25¢ and in 2015 the 50¢. Just a few days before I write this the Reserve Bank of Zimbabwe announced the introduction of “bond notes” to circulate within the country on par with the US dollar. As may be expected there is some skepticism in the market as to the soundness of the proposed bond notes. It may not take long for history to repeat itself. This could be an opportunity to acquire new collectible currency and the wait time to buy them at discount prices may not be long.



I hope you enjoy the summer and for you in the southern hemisphere I hope you enjoy your winter.

Herman

Selected Extracts from *The Numismatist* regarding Ecuador**“Shipping Coins to Ecuador”**

From “The Numismatist” February 1929

The National Bank of Commerce, New York City, which several months ago began deliveries of coin to Ecuador under a large contract to furnish that country with modern coinage, and which has shipped all the silver pieces called for, is now shipping, as fast as the Philadelphia mint can turn them out, vast quantities of subsidiary coinage.

The bank is acting as agent and correspondent in the matter for Ecuador’s new Central Bank. It shipped on January 5, 1,300,000 five centavo pieces and 720,000 two and one-half centavo pieces to Guayaquil. On November 30 last it sent 800,000 five centavo pieces. The total order calls for 25,000,000 nickel coins. There are to be shipped in all 5,000,000 ten-centavo pieces, 16,000,000 5-centavo coins and 4,000,000 2-1/2-centavo pieces. In addition there will be 5,000,000 copper coins.

The bank has previously supplied 500,000 2-sucres silver pieces, 3,000,000 one-sucres coins, also of silver, and 1,000,000 silver 50-centavo coins.

The Ecuadorean currency unit, as set up under the law of 1927 passed following the recommendations of the Kemmerer Commission, is the sucre, worth 20 cents in United States money.

“Guaranty Trust Company Ships Coins to Ecuador”

From “The Numismatist” August 1929

The Guaranty Trust Company of New York recently shipped 144 boxes containing 2,016,000 1 centavo bronze coins to the Banco Central del Ecuador, Guayaquil. The coins constitute one of the final shipments under a contract arranged two years ago when the National Bank of Commerce, which is now merged with the Guaranty Trust Company, was appointed agent for the Government of Ecuador to supply new subsidiary coins to be minted by the United States mint at Philadelphia for the Republic of Ecuador. The total coinage order was for 34,500,000 pieces and the present shipment leaves an undelivered balance of only about 3,000,000 of the 1 centavo coins.

The United States mint at Philadelphia has minted the coins at their convenience, and as the coinage has proceeded, shipment has been made from time to time to the Banco Central del Ecuador. In all, twelve different shipments have been made to date. The balance of the order will probably not be filled until late in the summer.

Extracts selected by Dale Seppa.